



Ethel Amorita Kelly and Stafford Pemberton.

New-York, June 20.—Two startling stage spectacles, four really funny comedians, lively music, lots of dancing and an untold number of good-looking chorus girls make the "Passing Show of 1914," at the Winter Garden, an unusually good summer piece.

In the first of the spectacles, "The Transatlantic Flight," a perfectly real airship containing three of the characters in the play "skitters" over foaming waves which apparently are quite as real as the airship or the actors inside it. The wave-illusion is marvelous.

The other big stunt is called "The Dawn of the New San Francisco." It opens with a view of the foyer of the Palace Hotel, with tangoing couples. Fire destroys the building in a realistic manner, and a view of the flame-blackened ruins of the city follows. Then comes a transformation scene to the pavilions of the Panama-Pacific Exposition, a bewilderingly beautiful effect.

George Monroe, Harry Fisher, Bernard Granville and T. Roy Barnes do the fun-making. The funniest of all the funny things that are done is a burlesque by Monroe and Fisher of a dramatic scene from "The Yellow Ticket," in which the heroine slays the villain in defense of her honor. Fisher is the slayer, playing the part assumed by Florence Reed in the original production, while Monroe is the slayee, originally John Mason.

Ethel Amorita Kelly and Stafford Pemberton do some dizzy dancing, and a great hit is scored by a gingery and fascinating young person named Marilyn Miller, whom Broadway never heard of before, but is bound to see much of from now on. Half a dozen of the big successes of the past season are amusingly reviewed in burlesque during the evening.

#### A TIMELY WARNING

Willie (to visitor)—You'd better eat your pie slowly; ma never gives more'n one piece.—Puck.